



# Daily Recorder Exercises

*by Peter Billam*

**for Recorder in F**

© Peter J Billam, 1995

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## Daily Recorder Exercises

The first two pages of these exercises date from 1995, when I was a tutor in the *Recorder '95* festival in Melbourne. Why should recorder players practice in remote keys like F# major ? Because in almost every piece in B minor, and hence even in D major, there is some passage in the dominant, in this case F# major, and unless the player has practised in this key, that passage is always the one which spoils the whole movement.

The third page, of minor arpeggios, was added recently because I noticed that while sight-reading I was playing the major arpeggios with greater fluency than minor ones.

Systematic technical exercises such as these are less used by recorder players than other instrumentalists, but they are very effective in generating a maximum of fluency from a minimum of playing time. They should be used regularly every day; ten minutes a day is far superior to one hour per week.

The goal when practising should be to let each note sing strongly and sweetly right from its very first moment to its very last, and then to change cleanly into the next note, with the tongue and all the fingers moving simultaneously so that no ugly scrunching sounds mar the transition. As the transitions become flawless, the sweet singing line will begin to join up from note to note, and develops into a large thing which has its own identity and beauty.

These exercises should also be of value to other woodwind instruments such as flute, oboe, clarinet or saxophone.

*Peter J Billam*

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## Daily Recorder Exercises

The image displays ten staves of musical notation, each containing four measures of music. The exercises are written in treble clef and vary in key signature and rhythm. The first staff is in F major (one flat). The second is in G major (one sharp). The third is in B-flat major (two flats). The fourth is in D major (two sharps). The fifth is in E-flat major (three flats). The sixth is in F# major (three sharps). The seventh is in G major (one sharp). The eighth is in B-flat major (two flats). The ninth is in D major (two sharps). The tenth is in F major (one flat). The music consists of eighth and sixteenth notes, often beamed together in groups, and includes some slurs and accents.

- \* Ten minutes (or more, of course) per day
- \* Legato, tongued, and double- (or triple-) tongued
- \* Clean. The tongue and all the fingers must all move at the same instant
- \* Beautiful. Every note must sing sweetly from start to finish.

The image displays a musical score for recorder in F, titled "Major Arpeggios" by Peter Billam. The score is organized into 14 horizontal staves, each containing a sequence of arpeggiated notes. The notes are grouped into sets of four, with various accidentals (sharps and flats) indicating different major arpeggios. The notation is in treble clef and includes a final quarter rest on each staff.

The image displays a page of musical notation for recorder, consisting of 12 staves. Each staff contains a sequence of arpeggiated chords, primarily in eighth and sixteenth notes. The key signatures vary across the staves, including one sharp (F#) and two flats (Bb and Eb). The notation is presented in a clear, black-and-white format, suitable for a music score. The staves are arranged vertically, and each staff begins with a treble clef. The chords are arpeggiated, meaning the notes of each chord are played one after another rather than simultaneously. The overall structure is a series of 12 measures, each containing a different arpeggiated chord.

**Peter Billam** was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

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